PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN SEPTEMBER 2002

OLD ST. PATRICK'S CHURCH AND RECTORY

OLD ST. PATRICK'S CHURCH

700 W. ADAMS STREET
BUILT: 1852-56, RAISED 1871, SPIRES 1885
ARCHITECTS: AUGUSTUS BAUER & ASHER CARTER (ORIGINAL BUILDING)
WILLET AND PASHLEY (SPIRES)
ARTIST: THOMAS A. O'SHAUGHNESSY (STAINED-GLASS WINDOWS, 1912-21)

RECTORY

716 W. ADAMS STREET
BUILT: c. 1881
ARCHITECT: UNKNOWN

Founded at the time of the mass immigrations caused by the Great Famine in Ireland, St. Patrick's parish has been the historical center of Chicago's Irish community for more than 150 years. By 1850, the thriving St. Patrick's congregation began to outgrow its small frame church building on the corner of Randolph and Desplaines Streets and made plans to build the substantial edifice we know today as Old St. Patrick's Church. The cream-colored brick church at the corner of Adams and Desplaines Streets was constructed over a period of four years, from 1852 to 1856, and is the oldest-surviving church building in Chicago, spared from the ravages of the Chicago Fire of 1871.

The church was designed by two of Chicago's earliest architects, Asher Carter (1805-77) and Augustus Bauer (1827-94), and is a rare and distinguished example of Romanesque

Revival-style architecture in Chicago. In 1885 the octagonal towers received the distinctive Byzantine and Gothic spires that still so visually distinguish the church today. The church's long history of service to the Irish community and commitment to the heritage of Ireland is reflected in the pastel hues and rich imagery of its stained glass windows created by Thomas A. O'Shaughnessy (1870-1956) as part of a 1911 plan to revitalize the parish. O'Shaughnessy's windows and elaborate stenciling transformed the church into Chicago's best-known collection of Celtic Revival art.

Considered a "landmark" in every sense of the word, the church was granted honorary landmark designation by the City of Chicago on March 10, 1964 (the Chicago Landmarks Ordinance was adopted in 1968). "Old St. Pat's," as it is affectionately known, remains one of the city's finest examples of ecclesiastical architecture.

EARLY HISTORY OF OLD ST. PATRICK'S CHURCH

The first large numbers of Irish settlers to the Chicago region arrived in 1836, one year before the incorporation of the city. Lured by promises of good wages and steady work, many Irish and German laborers came to the Chicago area to build the Illinois and Michigan Canal. By the time the canal was completed in 1848, thousands of Irish immigrants established homes in Chicago. The city's first Catholic parish, St. Mary's, had been organized in 1833 to serve French Catholic settlers in Chicago, but with the influx of new Catholics in the city, St. Mary's struggled to accommodate the growing number of new parishioners.

By 1846, plans were established to create three new parishes in Chicago. St. Patrick's, the second parish established in Chicago, was organized in April 1846 to serve the English-speaking Irish immigrants living west of the Chicago River. Later that same year, St. Joseph's and St. Peter's were established on the North and South Sides of Chicago for German Catholics.

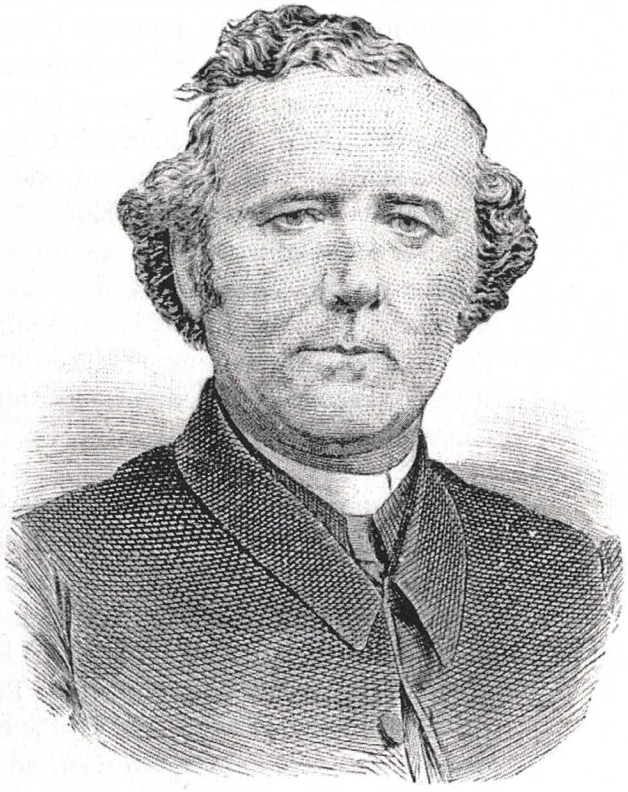
Following the natural growth of the city, the many Irish settlers moved west across the South Branch of the Chicago River, building a neighborhood of workers cottages. It was in this growing Irish neighborhood that a small frame church building was constructed at the southwest corner of Randolph and Desplaines Streets to serve St. Patrick's parishioners. When the Great Famine in Ireland in the 1840s forced tens of thousands of Irish immigrants to America to seek refuge, thousands more Irish began to settle within the boundaries of St. Patrick's parish. By 1850, approximately 20 percent of Chicago's inhabitants were Irish immigrants. During the next twenty years, Chicago emerged as the transportation, manufacturing, and commercial center of the Midwest thanks to the opening of the Illinois and Michigan Canal and the developing national railroad network. During that time thousands more Irish immigrants arrived in the city, with almost 40,000 Irish natives living in the city by 1870.

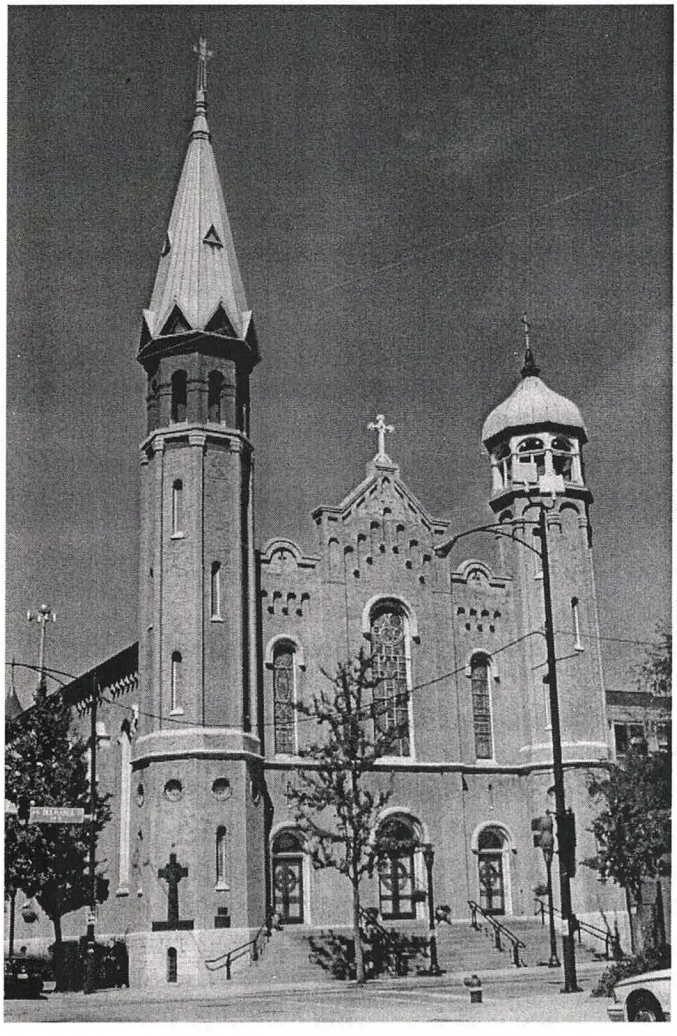
Irish-born Chicagoans and later their American-born children came to play a significant role in the early development of Chicago. United by their common religious and ethnic

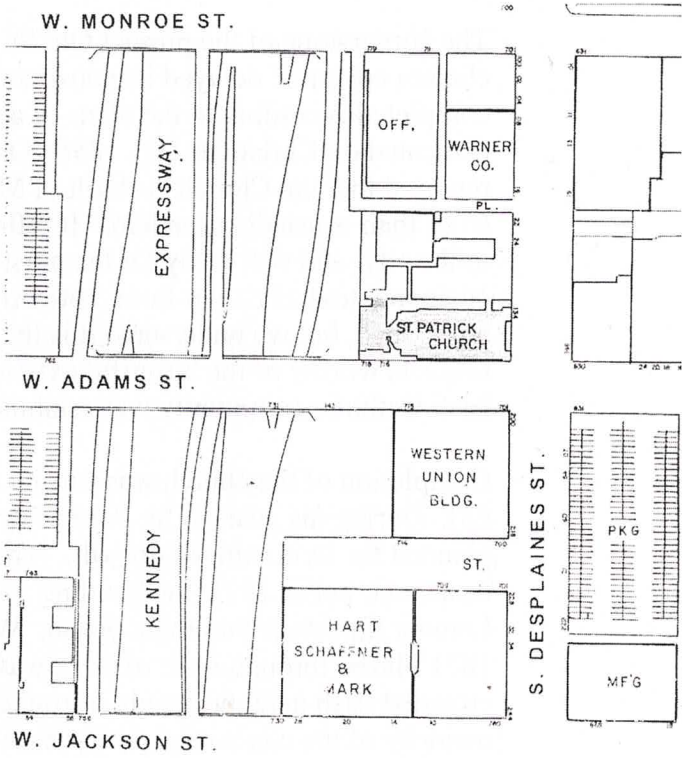
Right: Serving as the pastor of St. Patrick's Church from 1854 to 1867, Reverend Denis Dunne (1824-68), a diocesan priest, oversaw the completion of the church and planned for the parish's continued growth.

Below left: Chicago's oldest church, Old St. Patrick's Church was constructed over a period of four years from 1852 to 1856. The cream-colored brick church survived the ravages of the Chicago Fire in 1871, which destroyed buildings just two blocks east of the church.

Below right: Old St. Patrick's Church is located at the corner of Adams and Desplaines Streets. Its brick and limestone rectory sits immediately west of the church.







heritage, this cohesive community preserved their culture through the development of key institutions like Old St. Patrick's Church. The highly visible parish generated important societies including the 90th Volunteers, an all-Irish brigade which fought on the Union side of the Civil War. At the close of the war the survivors in the brigade were welcomed home with a celebration at St. Patrick's Church. Factors including the importance of religion, a strong sense of Irish nationalism, and a common ethnic heritage galvanized the Irish community into a force that shaped Chicago's commercial, political, educational, and cultural development. Often coming from humble backgrounds, many of the first Irish immigrants to Chicago worked as manual laborers; however, by the late nineteenth-century members of Chicago's Irish community were achieving success in business, politics and professions. Maintaining close ties to their "working-class" neighborhoods and parishes, Irish Chicagoans made important contributions to development of the city and its urban character.

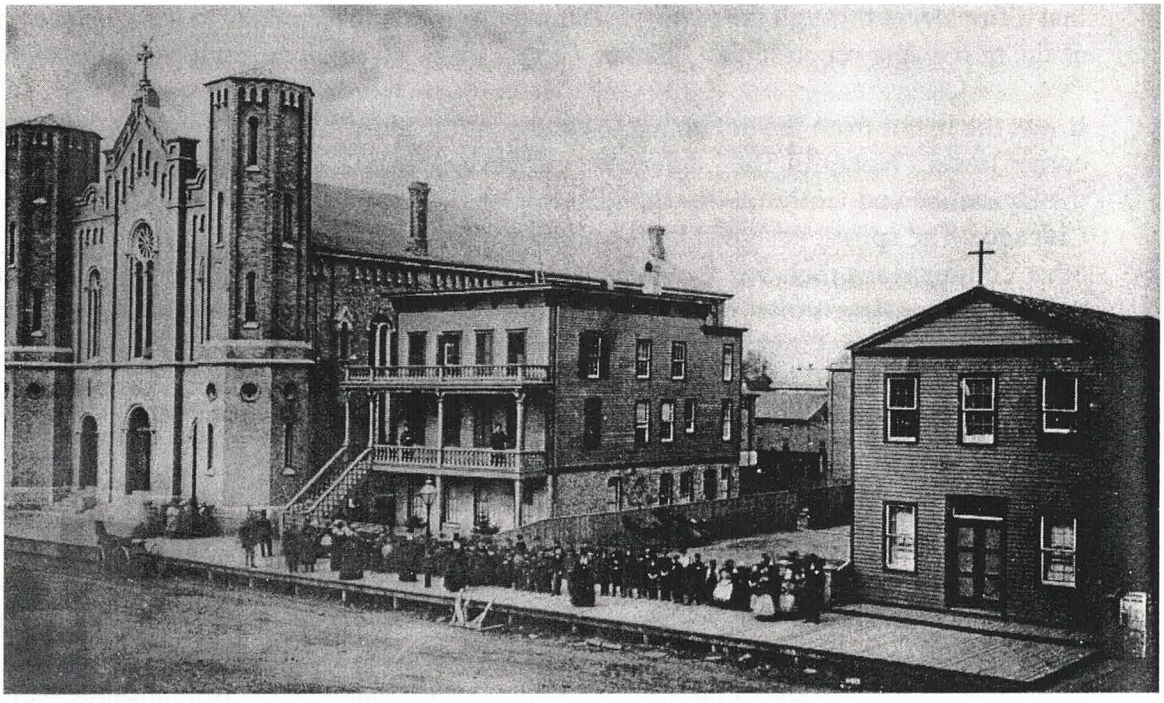
The common bond of Catholicism strengthened the identity of Irish immigrants and unified their communities. In *Nineteenth Century Chicago Irish*, historians Charles Fanning, Ellen Skerrett, and John Corrigan noted, "so closely were the Chicago Irish bound up with the Catholic church that virtually all their communities were parish-centered." As the neighborhood expanded, the original frame church building became too small for the growing St. Patrick's congregation. Property at the northwest corner of Desplaines and Adams Streets was purchased for the construction of a new, larger brick church. In 1852, the *Chicago Daily Democrat* reported on the initial stages of the church's construction, "large quantities of stone have been deposited for the new Church about to be erected and which will be one of the finest buildings in the city."

The cornerstone of the present Old St. Patrick's Church was laid on May 22, 1853, but a cholera epidemic delayed its construction. The Romanesque Revival-style church was completed according to the plans of architects Asher Carter and Augustus Bauer and was dedicated on Christmas Day 1856. On January 8, 1857, the *Weekly Chicago Times* reported that the Church "is built of Milwaukee brick of a much better quality and a prettier color than is usually seen here. It differs, in its style of architecture from all other churches in the city, and will be by far the most imposing looking edifice in the West Division. Two octagonal towers rise in front, between which is the grand entrance. The interior is yet unfinished, but we understand it is the intention of the congregation to make it in all respects worthy of the beautiful exterior." St. Patrick's role at the center of Chicago's Irish-Catholic community was established with the construction of the substantial edifice.

Completion of the church was carried out under the watch of the Rev. Denis Dunne (1824-68). During his years at St. Patrick's, Father Dunne made improvements to the church and planned for its continued growth. The brick church was originally constructed without a basement, but in 1871, the building was raised on jacks and construction of a new Joliet-Lemont limestone basement began. While this project was underway, the Chicago Fire of 1871 blazed through most of what was the city at that time, including ravaging the crowded Irish neighborhoods surrounding St. Patrick's, Old St. Mary's Church, and the majority of the city's original parishes and neighborhoods. Beginning at its infamous point of origin on De Koven Street, the Fire swept north and east destroying buildings just two

Right: Irish immigrants, attracted by the promise of abundant jobs, flocked to the Chicago area to begin the arduous work of digging the Illinois and Michigan Canal by hand. Completed in 1848, the canal established Chicago as the commercial center of the Midwest.

Bottom: The Irish community in Chicago preserved their heritage through the development of key institutions like St. Patrick's Church. Seen here in 1865, the parish's first frame church (at the right) was moved from its original site and converted into classrooms.



blocks east of the church. Narrowly escaping destruction, Old St. Patrick's Church was one of a handful of churches to survive the Great Fire.

St. Patrick's basement was completed as soon as practicable following the Fire and was occupied for the first time in August 1872. The additional space was quickly put to use by the growing number of St. Patrick's parishioners, as well as congregations of newly established parishes who could not yet afford to construct their own church buildings. Both St. Columbkill parish, a west-side Irish parish which is no longer in existence, and Assumption, B.V.M., the first Italian parish founded in the city, began as missions in the basement of Old St. Patrick's Church.

Although the structure of Old St. Patrick's Church was completed in 1856, any kind of elaborate decorative treatment of the interior appears to have been postponed until the early 1870s. In 1873 the gallery in the rear of the church was enlarged, the walls frescoed, and at the front of the sanctuary three new altars were installed. A detailed description of St. Patrick's Church as documented by Chicago historian A.T. Andreas in his *History of Chicago* noted, "Stained glass windows were used, and the interior was, for the time at which the church was erected, elegantly frescoed. It is a two-story building, basement of stone and upper story containing the main auditorium, of brick. The auditorium, including the large gallery facing the pulpit, has a seating capacity of about 1,200."

School buildings, a convent and the rectory of Old St. Patrick's Church were constructed in the late 1870s and early 1880s as the parish continued to grow. Today, the only one of these early parish building that remains is the church's three-story red brick and limestone rectory, which sits immediately west of the church at 716 W. Adams Street. The rectory was completed in 1881. Set atop a rusticated limestone base, the rectory features Queen Anne and Italianate influences. One year after its completion, the *Chicago Times* reported that a fire swept through the rectory. Damage from the fire appears to have been minimal, as the newspaper reported that "Father Terry's library was saved from both fire and water."

It was the intent from the beginning to ornament the church with a high spire on each front corner tower. Not until 1885, however, did the towers of Old St. Patrick's Church receive the Byzantine and Gothic spires that distinguish the church from all other churches in Chicago. The spires, designed by the noted architectural firm of Willit and Pashley (whose other commissions included the Archbishop's Mansion on North State Parkway and the post-Fire reconstruction of Holy Name Cathedral), were to symbolize the Roman and Eastern churches and together represent the "universality" of the Catholic church.

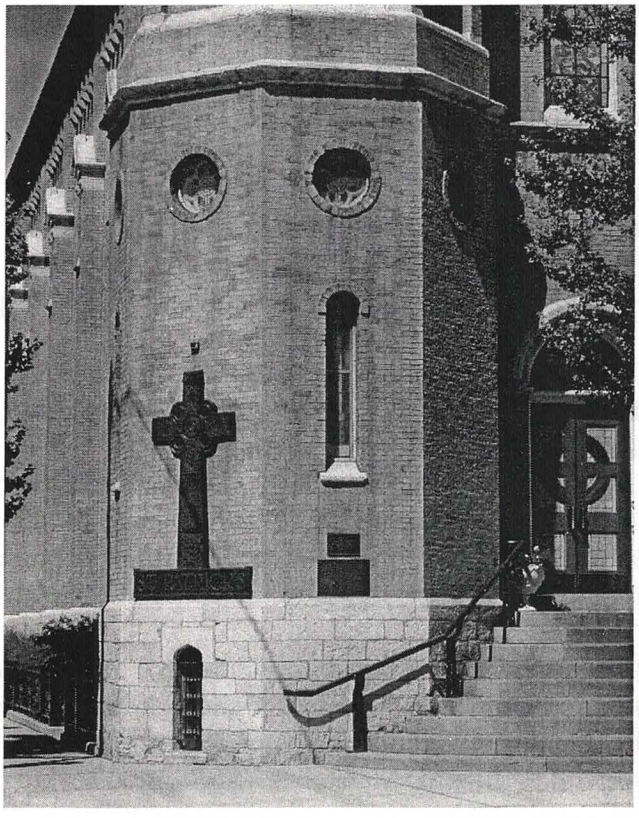
THE DESIGN OF OLD ST. PATRICK'S CHURCH

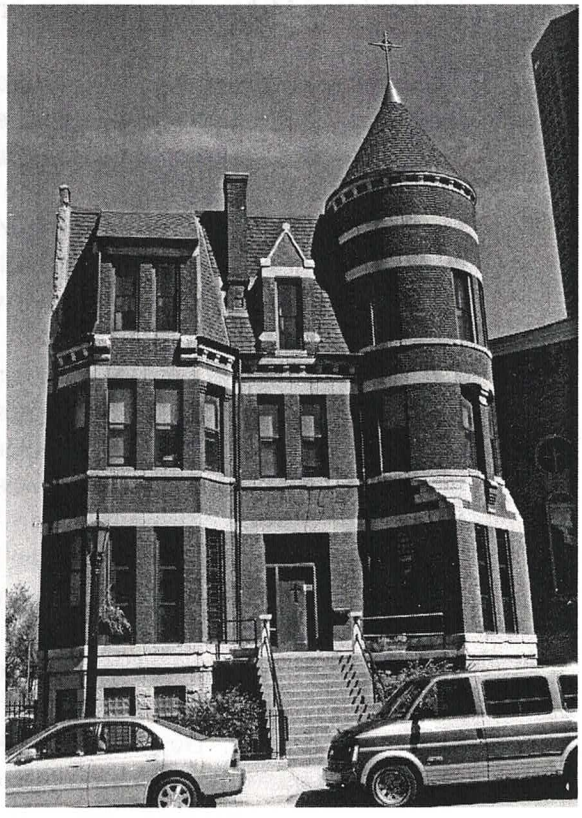
Old St. Patrick's Church is a classic example of a Romanesque Revival-style church building. This style gained popularity in America in the 1850s and was used for most of the churches of that decade as well as for several public buildings. In Germany during the 1830s, there was a flourishing Romanesque Revival movement that became very influential on the designs of American architects. The basis of the Romanesque Revival

Left: Old St. Patrick's Church, seen here in the 1910s, is a significant example of a Romanesque-style church building, with all the characteristic features of the style. With few early examples of this style in Chicago, the mid-nineteenth century church is distinguished by its stylistic rarity.

Below left: The church's main entry is flanked by two octagonal towers, the base of each tower is punctuated by a series of small round stained-glass and narrow arched windows.

Below right: Located immediately west of the church is the three-story red brick rectory. Constructed in 1881, the rectory is set atop a limestone base and shows both Queen Anne and Italianate stylistic influences.





style was the round-arched medieval style of the 11th and 12th centuries that preceded the pointed-arched Gothic.

The Romanesque Revival style is characterized by semicircular arches, used for openings and sometimes utilized in a series as a form of wall decoration where there are no openings. The round-arch form may be repeated in miniature in the decorative projecting brickwork at the top of a building. Column capitals are commonly carved with interwoven foliate designs. Romanesque Revival church buildings typically feature one or two corner towers topped with pyramidal roofs or spires. Monochromatic brick or stone generally covers the wall surfaces and slightly projecting buttresses. Additionally, a central round rose window is a common feature.

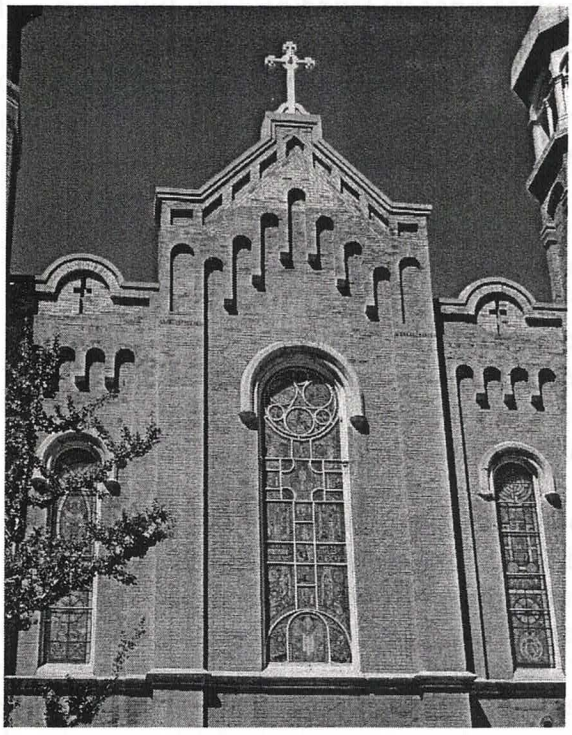
New York architects Richard Upjohn and James Renwick, Jr., the first two architects to design Romanesque Revival buildings in America, became famous for their expertise in designing churches using both the Romanesque Revival and Gothic Revival styles. Asher Carter, one of the architects of Old St. Patrick's Church, was introduced to these architectural styles while working for Renwick in New York before establishing his practice in Chicago.

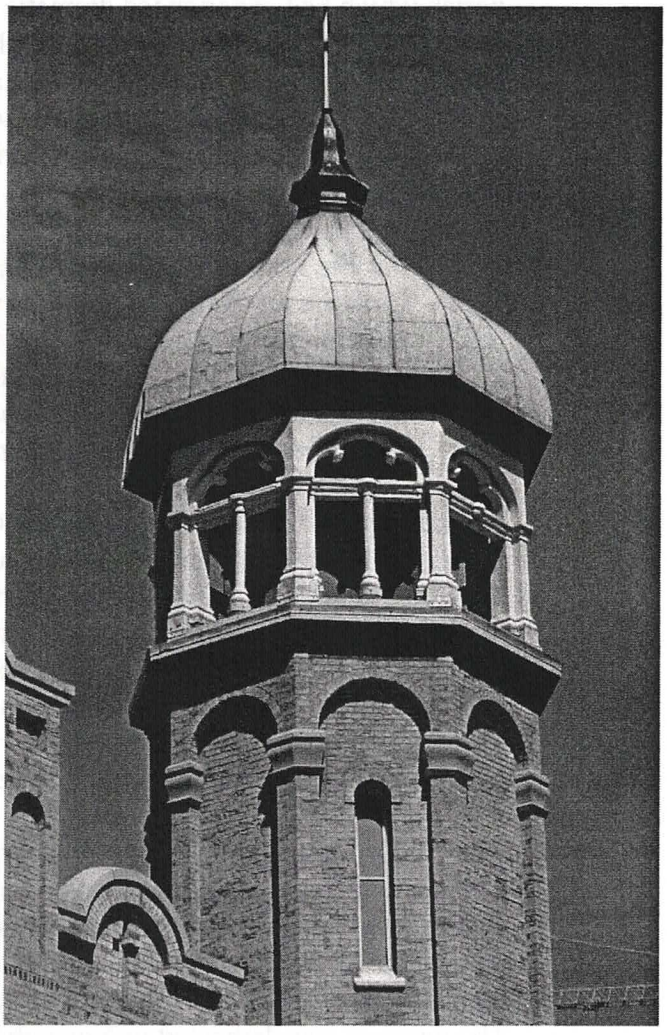
Old St. Patrick's Church is located at the northwest corner of Desplaines and Adams Streets and is surrounded by low-rise industrial and high-rise residential and commercial buildings. The overall massing of the church forms a rectangle, with the front wall and the main entrance on Desplaines Street facing east. The base of the church is a raised foundation of Joliet-Lemont limestone. The church's front facade is faced with a yellow buff-colored Milwaukee common brick.

The central entrance at the top of the raised stairway of Bedford limestone installed in 1933 has three double doors topped with semi-circular limestone arches over recessed stained-glass transoms. Above the entry doors are three, tall and narrow stained-glass windows topped with semi-circular limestone arches. The entrance is flanked by two octagonal towers which feature distinctive spires, a Gothic spire on the south tower and a Byzantine on the north tower. The base of each tower is punctuated with a series of small round stained-glass windows below narrow arched windows that rise upward toward the steeples.

The north and south facades have a narrow arched window treatment, alternating with shallow buttresses topped with limestone pediments. A decorative row of corbels runs along the roof line. Originally the center of the front facade was topped with a high-peaked central gable. The gable was removed sometime after 1920 and was reconstructed back to its original configuration in 1993. Today the gable is topped by a simple Celtic cross. The west end of the building terminates in an apse with a skylight illuminating a curved stained-glass panel centered over the altar inside the church.

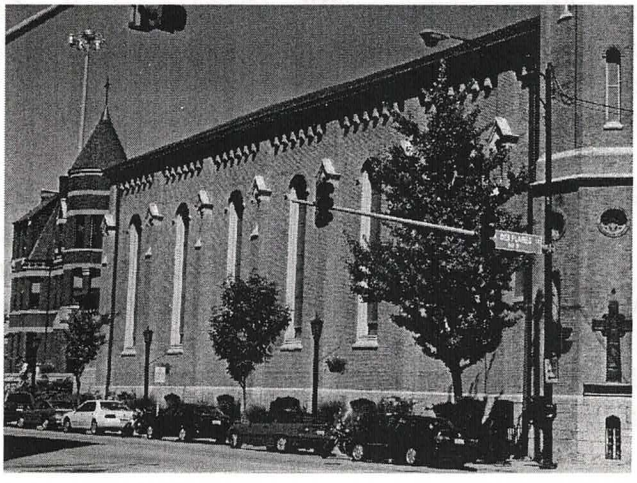
The extraordinary stained-glass windows of Old St. Patrick's Church reflect the church's long history of service to the Irish community and a commitment to the rich imagery and heritage of Ireland. Beginning in 1911, a major renovation program was undertaken at St.Patrick's under the direction of Reverend William J. McNamee. Seeking to revive the

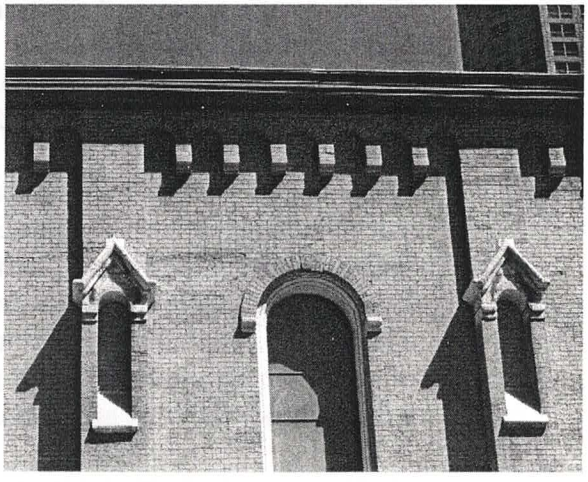




Old St. Patrick's Church is particularly distinguished for its overall excellent design and craftsmanship in both details and materials. The church is constructed of buff-colored brick accentuated with limestone banding. The front façade features narrow arched windows topped by a central gable ornamented with decorative projecting brickwork (above).

Distinctive spires rise from the church's north and south towers. A Gothic spire is set atop the south tower and the Byzantine spire on the north tower (above right). The Adams Street façade (below left) has a narrow arched window treatment, alternating with shallow buttresses topped with limestone pediments (below right).





parish which had experienced dramatic changes since its founding sixty-five years earlier, Rev. McNamee enlisted the talent of Chicago artist Thomas A. O'Shaughnessy (1870-1956). With his artistic abilities, command of Irish art forms, and knowledge of religious history, O'Shaughnessy transformed the church into what is widely recognized as some of the best known examples of Celtic Revival art. On March 2, 1912, *The New World* reported:

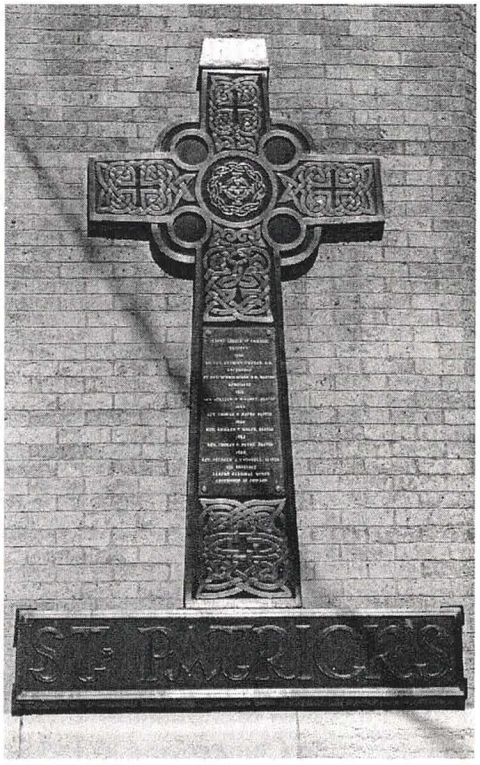
> For the first time a Catholic Church, decorated entirely in the ancient Catholic art of the Irish people, will be reopened on St. Patrick's day... Its position as the logical center of the city's religious activities has caused the present pastor, Rev. W.J. McNamee, to have the church redecorated in a manner befitting its present importance. St. Patrick's Church now becomes the cornerstone of the first real renaissance of Irish art.

Inspired by the Celtic art exhibit at the Columbian Exposition of 1893 and the Irish *Book of Kells*, O'Shaughnessy transformed the old church into a masterpiece of Celtic Revival art. The *Book of Kells*, a hand-illuminated manuscript produced by Irish monks during the ninth century, was viewed by O'Shaughnessy when he visited Ireland as a student of the Art Institute of Chicago. O'Shaughnessy's extraordinary windows illuminate the sanctuary of St. Patrick's Church with brilliant pastel hues in blues, rose, cream, greens, and oranges. The spirals and woven patterns that have come to be associated with Irish art are interlaced in the twelve windows depict the great saints of Ireland.

The "Faith, Hope and Charity" windows by O'Shaughnessy, installed in the eastern facade of the church, are also known as the Terence MacSwiney Memorial Triptych. The richly symbolic windows interweave religious imagery with overtones of Irish nationalism and are dedicated "to the glory of God and to the honor of Terence MacSwiney and of those men and women dead and living who have served and suffered for the freedom of Ireland." The window was dedicated in November 1920, a month after the death of MacSwiney, Lord Mayor of Cork, whose seventy-four day hunger strike focused international attention on the Irish war for independence. Measuring twenty-five feet in height, the MacSwiney window is colored primarily in the green, white, and orange of the Irish Republic.

O'Shaughnessy's artistry is also found in other decorative elements, such as the bronze Gaelic-design cross on the exterior base of the south tower. When it was originally affixed to the base of the tower in 1912, the cross was emblazoned with the daily mass schedule and the church's name in a simple Celtic script. Today, the cross features a plaque detailing the history of the founding pastors of Old St. Patrick's Church.

While not part of this designation, the interior of Old St. Patrick's Church is rich in details that reflect the parish's Irish heritage. Several ambitious renovation programs have been undertaken over the years. The three rose windows behind the altar, although similar in style to the O'Shaugnessy windows, were designed by an anonymous artist and installed at a later date. In 1979 the interior of St. Patrick's was renovated to include the installation of a new tabernacle for the altar and the replacement of pews. Further interior renovations were completed by the architecture firm Booth, Hansen & Associates as part of the "Old



Inspired by the Celtic art exhibit at the Columbian Exposition of 1893 and the Irish *Book of Kells*, Chicago artist Thomas A. O'Shaughnessy (above right) designed, constructed, and personally installed fifteen exquisite stained-glass windows at Old St. Patrick's Church. A detail from the "Faith, Hope and Charity" windows, also known as the Terence MacSwiney Memorial Triptych, (above left) shows the rich imagery captured in glass. O'Shaugnessy's artistry is also found in decorative elements such as the bronze cross (right) affixed to the base of the church's south tower.

St. Patrick's Renaissance" program in the 1990s. During the renovation, workers uncovered and recreated some of O'Shaughnessy's complex stencil patterns that once adorned the walls and ceiling of the church.

In 1964, Old St. Patrick's Church became the first building to be designated an honorary Chicago landmark by Mayor Richard J. Daley and the Chicago City Council. The Church was listed on the National Register of Historic Places in 1977. Recognizing the historical and architectural significance of the church, the National Park Service prepared detailed measured drawings of the structure as part of the Historic American Building Survey (HABS) documentation in 1963.

THE ARCHITECTS OF OLD ST. PATRICK'S CHURCH

The architects of Old St. Patrick's Church, **Asher Carter (1805-77)** and **Augustus Bauer (1827-94)**, were two of the first practicing architects in Chicago. Their firm, Carter and Bauer, was established in 1855. Carter and Bauer had a prolific practice that lasted until 1863. The *Fifth Annual Review of the Commerce, Manufactures, and Public and Private Improvements of Chicago for the Year 1856* credits Carter and Bauer with the design of thirty-two houses, one church, thirteen commercial structures, and eight out-of-town commissions in that year alone. The church referenced in the 1856 project inventory is St. Patrick's Church. Today, the firm's only known surviving commission in the City of Chicago is Old St. Patrick's Church.

Regarded as influential early architects, Asher Carter, the second architect after John M. Van Osdel to establish a practice in Chicago, and Augustus Bauer contributed to the establishment of the architectural profession in the city. Records by John Van Osdel, dating to 1856, document an agreement entered into by several of Chicago's most prominent early architects which established a standardized fee scale for their clients. The agreement was signed by Carter and Bauer along with nine other architects including: G.P. Randall, P.A. Nicholson, Robert Schmid, Edward Burling, John M. Van Osdel, O.S. Kenney, Otis L. Wheelock, W.W. Boyington, and T.D. Wadskier. The intent of the agreement was furthered in 1857 when the American Institute of Architects was organized and instituted for its members a unified fee scale for architectural services.

Asher Carter was born in Morristown, New Jersey, in 1805 and was trained as a carpenter. By the late 1840s, Carter was working in New York as a construction supervisor for the well-known ecclesiastical architect James Renwick, Jr. Renwick designed several Romanesque Revival-style buildings in the 1840s, including the original building of the Smithsonian Institution (1848-49) in Washington, D.C. Renwick's influence, especially his design for the red-brick castle building of the Smithsonian Institution, is evident in Carter's design of St. Patrick's Church. In 1849, Renwick sent Carter to Chicago to supervise the construction of the Second Presbyterian Church (1849, now demolished), then located at Wabash and Washington Streets. Carter decided to stay in Chicago and in 1855 he formed a partnership with Augustus Bauer.

In the mid-1860s, Asher Carter established a firm with William H. Drake. After the Great Fire, Peter B. Wight joined the firm as a partner to form the firm Carter, Drake and Wight. Before Wight moved from New York to Chicago he persuaded two colleagues, architectural sculptor James Legge and architect John Wellborn Root, to join him at Carter, Drake and Wight. Root served as the firm's head draftsman until 1873, when he and Daniel Burnham, who joined the office in 1872, left to form the now famous partnership of Burnham and Root. Between 1872 and 1874 in the years immediately after the Great Fire, the firm of Carter, Drake and Wight is credited with over fifty commissions that included residences, warehouses, commercial buildings, churches and a railroad depot. Many of the commercial buildings were four stories or less, and virtually all of them were demolished to be replaced by taller buildings.

Augustus Bauer was born in Germany in 1827. He graduated from the Polytechnic School in Darmstadt, Germany, and immigrated to New York in 1850. Bauer's first job was as an architectural draftsman in the office of Jonathon Butler Snook, a prominent New York architect. The next position Bauer held was with the architectural firm Crastensen and Gildemeister. While working for that firm, he was appointed assistant architect and engineer of the New York Crystal Palace, a replica of the original Crystal Palace in London. He served in this capacity until the building was completed in 1853. Later in the same year, Bauer moved to Chicago.

Following the dissolution of Carter and Bauer, Augustus Bauer practiced alone and in partnership with Robert Loebnitz from 1866 to 1874. Bauer's final partnership, a firm he established with architect Henry W. Hill, lasted until Bauer's death in 1894. Bauer ran an office that became one of the great training studios for Chicago architects. Among his draftsmen were Peter B. Wight, Dankmar Adler, George W. Maher, and Arthur Woltersdorf. Augustus Bauer was made a Fellow of the American Institute of Architects and served as the president of the Chicago Chapter from 1879 through 1886.

OLD ST. PATRICK'S AND THE COMMUNITY

From its inception, Old St. Patrick's has originated and provided many educational and social services to the Irish community, the surrounding neighborhood, and the city of Chicago. On New Year's Eve, 1857, Father Denis Dunne, then pastor of St. Patrick's Church, organized the first local conference of the Society of Saint Vincent de Paul, a group well-known in Europe for its work with the sick and the poor. In a city that offered little in the way of charitable relief, local conferences of the Saint Vincent de Paul Society provided much-needed, food, clothing, and fuel for impoverished Chicagoans. During its first three years, from 1858 to 1861, the Society at St. Patrick's raised nearly $10,000 that was used to assist 6,499 persons. In the years that followed from 1862 to 1869, the Society was established in eight other parishes, and four free schools were founded. In 1918, the work of the Society was made a diocesan effort by establishing the office that would become the Central Charity Bureau of the Archdiocese of Chicago, the predecessor to the current Catholic Charities organization.

The early twentieth century saw the emergence of a social reform movement, and Old St. Patrick's Church, as well as the Catholic Church as a whole were leaders in this effort. Other social service organizations were established as part of the larger mission of Old St. Patrick's Church, such as the Catholic Social Center. Founded in 1914 by the Daughters of Charity, the Catholic Social Center provided a day care facilities for children of working parents and boarding rooms for women employed in the nearby factories and office buildings. The Catholic Social Center, later known as the Marillac Social Center, relocated to the West Side in 1947.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Old St. Patrick's Church and Rectory be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois or the United States.

- Constructed over a four-year period from 1852 to 1856, Old St. Patrick's Church survived the Great Fire of 1871 and is the oldest church building and oldest public building in Chicago.

- Since its dedication on Christmas Day 1856, Old St. Patrick's Church has served as the "mother parish" of the Chicago Irish community, which constituted one-fifth of the City's population in the 1850s and was a dominant force that shaped Chicago's early commercial, political, educational, and cultural development.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- Old St. Patrick's Church is a significant example of ecclesiastical architecture, particularly distinguished for its overall excellent design and craftsmanship in both details and materials. Solid and unpretentious, the church is constructed of brick accentuated with limestone banding, with such features as its semicircular arched entries, narrow arched window treatment and decorative corbels on the church's north and south facades, and its two octagonal towers topped with distinctive spires.

- Old St. Patrick's Church is a significant early example of a Romanesque Revival-style church building, with all the characteristic features of the style. With few examples of this style in Chicago, the church is also distinguished by its stylistic rarity.

- Inspired by the Celtic art exhibit at the Columbian Exposition of 1893 and the *Book of Kells* in Ireland, Thomas A. O'Shaughnessy designed, constructed, and personally installed the fifteen beautiful stained-glass windows of Old St. Patrick's between 1912 and 1922. St. Patrick's windows represent O'Shaughnessy's best-known work in Chicago.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- The architects of St. Patrick's Church, Asher Carter and Augustus Bauer, were two of the earliest practicing architects in Chicago. St. Patrick's is the only known surviving example of their work in Chicago.

- Asher Carter and Augustus Bauer contributed to the establishment of the architectural profession in Chicago by participating in the first agreement among architects to provide a standardized fee scale for clients, and their firms became one of the great training studios for Chicago architects including, Peter B. Wight, Dankmar Adler, and George Maher.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- Old St. Patrick's Church possesses a distinctive silhouette comprised of a Gothic spire atop its south tower and a Byzantine spire on the north tower. This familiar visual feature on Chicago's near west side can be seen from the expressways leading into the city and within the neighborhood it serves. It was the intent from the beginning to ornament the church with the prominent spires, since their completion in 1885, the spires remain an important aspect of the church's dramatic appearance.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

The exteriors of Old St. Patrick's Church and rectory possess excellent physical integrity, displaying through their overall design the physical characteristics that define their historical and architectural importance. Old St. Patrick's Church looks much the same today is it did in 1885, following the completion of the church's distinctive spires. The church and rectory retain most of their historic materials and detailing. An ambitious renovation program undertaken by the church in 1911 resulted in the creation of extraordinary stained-glass windows by artist Thomas O'Shaughnessy which also contribute to the architectural significance of the church. The replacement of the church's original central entrance with a similarly designed Bedford limestone entry at the top of the church's raised stairway in 1933 is also a significant feature. The high-pitched center gable, removed sometime after 1920, was rebuilt in its historic configuration as part of a restoration undertaken by the parish in 1993. St. Patrick's Church retains a strong sense of historic visual character and integrity.

The rectory's exterior, although altered, retains much of its original 1881 appearance and continues to convey its architectural and historical significance. Minor modifications, including the installation of glass block windows on the lower level, the removal of the slate roof, and the replacement of the original door and entryway are largely removable and do not unduly detract from the building's historic appearance.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of St. Patrick's Church and Rectory, the Commission staff recommends that the significant features be identified as:

- all exterior elevations, including roof lines and stained-glass windows.

The designation would not extend to any interior spaces of either building. Staff will need to work with the church to develop mutually-acceptable language governing the review of any religious symbols or iconography on the exterior of the buildings.

SELECTED BIBLIOGRAPHY

Andreas, A.T. *History of Chicago*. Vol. 3, 1872-1885. Chicago: A.T. Andreas Co., 1886.

Angle, Paul. *The Great Chicago Fire*. Chicago: The Chicago Historical Society, 1971.

Archdiocese of Chicago. *Archdiocese of Chicago Annual Reports* 1881-82.

Canal Corridor Association. "I & M Canal History: Building the Canal" [online]. Available from the World Wide Web: http://www.canalcor.org/hisbuilding.html.

Catholic Social Center Souvenir. Chicago: St. Patrick Church (undated).

Chicago Daily Democrat (October 19, 1852).

Diamond Jubilee of the Archdiocese of Chicago 1920. DesPlaines, Illinois: St. Mary's Training School Press, 1920.

Ericsson, Henry. *Sixty Years a Builder*. Chicago: A. Kroch and Son Publishers, 1942.

Fanning, Charles, Ellen Skerrett and John Corrigan. *Nineteenth Century Chicago Irish*. Chicago: University of Illinois, 1980.

Fifth Annual Review of the Commerce, Manufacturers, and the Public and Private Improvements of Chicago for the Year 1856. Chicago: James Mix & Co., 1857.

Frueh, Erne R. and Florence Frueh. *Chicago Stained Glass*. 2nd ed. Chicago: Loyola Press of Chicago, 1998.

Gilbert, Paul and Charles Lee Bryson. *Chicago and Its Makers*. Chicago: Felix Mendelsohn, 1929.

Holli, Melvin and Peter d'A. Jones, eds. *Ethnic Chicago*. Rev. ed. Grand Rapids, Michigan: William B. Eerdmans Publishing Co., 1984.

Kantowicz, Edward R. "To Build a Catholic City," *Chicago History*. Fall 1985 v.14, number 3, Chicago Historical Society.

Koenig, Rev. Msg. Harry, C. *A History of the Parishes of the Archdiocese of Chicago*. 2 vols.. Chicago: Archdiocese of Chicago, 1980.

Landau, Sarah Bradford. *P.B. Wight: Architect, Contractor and Critic, 1838-1925*. Chicago: The Art Institute of Chicago.

Lane, George A., and Algimantas Kezys. *Chicago Churches and Synagogues: An Architectural Pilgrimage*. Chicago: Loyola University Press, 1981.

McCaffrey, Lawrence J., Ellen Skerrett, Michael F. Funchion, Charles Fanning. *The Irish in Chicago*. Chicago: University of Illinois Press, 1987.

Randall, Frank A. *History of the Development of Building Construction in Chicago*. Urbana, Illinois: The University of Illinois Press, 1949.

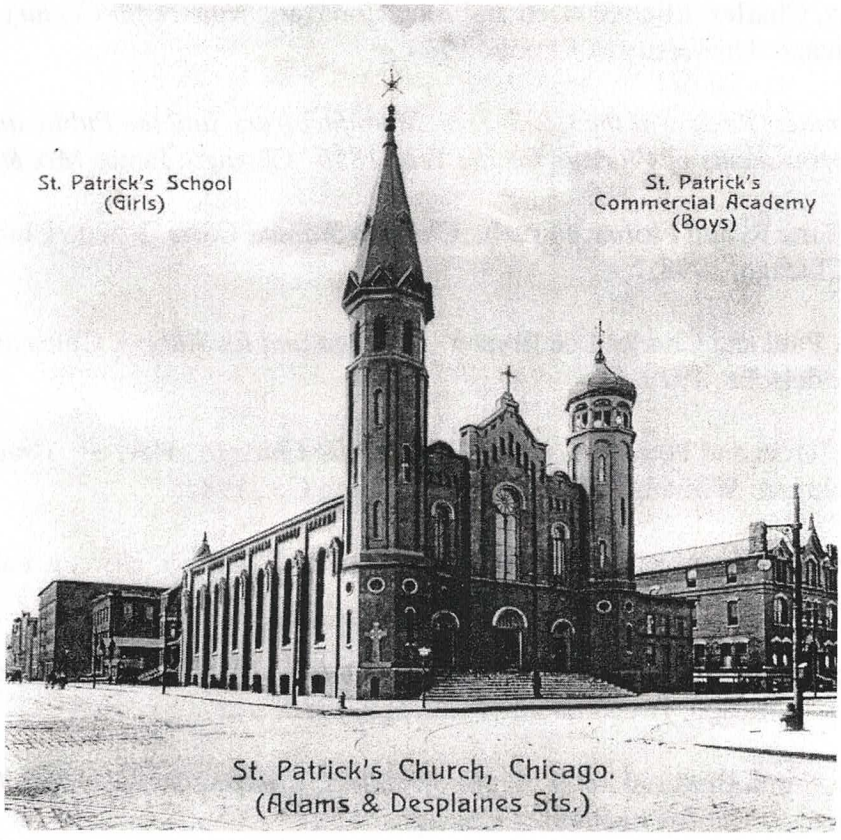
Skerrett, Ellen, ed. *At the Crossroads: Old St. Patrick's and the Chicago Irish*. Chicago: Wild Onion Books, Loyola Press, 1997.

St. Patrick's Diamond Jubilee 1856-1931. Chicago: St. Patrick's Church, 1931.

The Weekly Chicago Times (January 8, 1857).

Whiffen, Marcus and Frederick Koeper. *American Architecture 1607-1976*. Cambridge, Massachusetts, The MIT Press, 1969.

Withey, Henry F. and Elise Rathburn Withey. *Biography of American Architects (Deceased)*. Los Angeles, Hennessey & Ingalls, Inc., 1970.



Old St. Patrick's Church and rectory as depicted on a postcard, c. 1916.

ACKNOWLEDGMENTS

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner
Brian Goeken, Deputy Commissioner for Landmarks

Project Staff
Heidi Sperry, research, writing, and layout
Brian Goeken, editing

Special thanks to Ellen Skerrett for her assistance with research and historical photos for this report. Much of the historical information in this report is based on *At the Crossroads: Old St. Patrick's and the Chicago Irish*, edited by Ellen Skerrett (Chicago: Loyola Press, 1997).

Illustrations

From *History of Chicago*: p.3 (top).
Department of Planning and Development, Landmarks Division: pp.3 (bottom left), 7 (bottom right and left), 9, 11 (bottom right).
Department of Transportation, Bureau of Maps and Plats: p.3 (bottom right).
Canal Corridor Association [online]: p.5 (top).
From *At the Crossroads: Old St. Patrick's Church and the Chicago Irish*: p.5 (bottom).
Chicago Historical Society, ICHi-00326: p.7 (top).
From *Chicago Stained Glass*: p.11 (top left).
From *At the Crossroads: Old St. Patrick's Church and the Chicago Irish*: p.11 (top right).
Postcard, St. Patrick's Church, c.1916. Courtesy of Ellen Skerrett: p.18.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, http://www.cityofchicago.org/landmarks

This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.